2:McIlwraith E-5 (1922-1924) 1948
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luta, a tool consisting of a slightly bent stick with sharpened point, into the cut, and runs it upwards to make a vertical incision as high as she can reach. Going around to the other side of the tree, the woman makes another cutting of the same kind. Finally, she inserts her fingers at the bottom and pulls gently outwards, so that the bark is drawn off in a long streamer which tapers to a point at the top. The other half section of the tree is similarly stripped; this treatment frequently kills saplings which can then be used for fire-wood. Although small trees are preferred, a woman sometimes collects her bark from a large one by means of many vertical incisions.

The bark is taken home without further preparation. The woman carefully peels off and throws away the rough outer bark, leaving the smooth inner covering, *łuqai*, which alone is valuable. If the weather is fine, this is dried in the sun for two or three days; otherwise, it is placed over a fire within the house. When all moisture has been removed, it is rolled up and kept for future use. The bark can be used for making baskets with no further treatment except splitting into bands of the proper width.

When pounded bark, such as is widely used for ceremonial purposes, is required, the woman prepares the necessary tools. Two small sticks, each about six inches in length and one-half inch in diameter, are used as tweezers, *kipla*, though the bark can, if necessary, be held in the hand. Two beating sticks are required, each about two feet in length, six inches wide, and half an inch thick; one edge of each is rounded off, though not sharpened to a cutting surface. When all is ready, the woman crouches on the floor, with the lower beater, *łqanq*, held stationary before her on a box or other raised rest, and lays an end of the bark over the rounded edge. Taking the other, the upper beater, *spikta*, in her right hand, she strikes downwards so that its edge slides down the side of the stationary stick, bruising the fragment of bark. With her left hand she pushes the piece slightly further over the edge, and again the upper beater falls. This is repeated time after time until the whole length is pulverized and softened. It is tiring work, but a woman accomplishes more in an hour than seems possible as her muscles become accustomed to the shearing motion. The bark becomes broken and frayed but its tensile strength is sufficient to prevent it from falling apart. Then the woman brushes it with shavings to remove loose fragments and the work is done. This type of pounded cedar-bark is called *ikw'*.

Ikw' is usually dyed red before being used for ceremonial purposes and is then termed *mok'*. In winter the dye is made from alder-bark with pieces of the wood attached, but in summer only scrapings from the inner bark are used. Water is placed in a vessel, urine added, pieces of alder

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287 386 thrown in, and hot stones lifted in to heat the mixture. Even at the present time dye is never made on a stove, as it is thought that the gradual heating by means of stones is essential. As it becomes warm, the woman thoroughly stirs the ingredients with her hands, then, when it boils, some of the bark is lifted out and more added. This process is continued until the brew is deep red in colour. It is allowed to stand for a few minutes before the pounded cedar-bark is placed in it. The operator gently works it around until it is saturated, then lifts it out and hangs it up to dry. Several pieces of bark can be dyed in one solution, though it is necessary to add more alder-bark and more stones to maintain the proper strength and heat.

[285 177] Although red cedar-bark is the kind most commonly used, the Bella Coola sometimes use the yellow cedar for mats and blankets, an art learnt from the Bella Bella.

THE MANUFACTURE OF PAINT

386 [302 532 317] Paint, such as was used both for decorating the body and for portraying designs on wood, was obtained from a kind of rock found near the head of a creek entering the Bella Coola from the south near *Sunxl*. Fragments of the red stone were broken off, thrown into a vessel containing water, and brought to a boil by the insertion of hot stones. Under the action of heat the rock became soft so that the manufacturer was able to pulverize it and run off the semi-liquid mixture into a small box. He would then chew cedar-bark and salmon roe, and spit into the paint, thoroughly mixing his saliva with it. When dry, the mixture was ready for use, and could be kept indefinitely.

[532 177] Anyone could paint who had the artistic skill, and it was chiefly artists who used to make this kind of paint. Since the introduction of the white man's brilliant colours, there has been no demand for the duller native shade, and the making of paint has been discontinued.